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THE LIFE OF TURNER has just been issued in the same series as the two volumes of "The Great Artists," reviewed in the preceding page. It will receive due notice in our next number.

AMONG THE MOST PRACTICAL of the many art books now on sale are those published by Messrs. Cassell, Petter, Galpin & Co. The series consists of "Sketching from Nature in Water-Colors," by Aaron Penley; "Sepia Painting," by R. P. Leitch; and "Water-Color Painting" and "Painting in Neutral Tint," by the same author. These books are fully illustrated with colored plates.

ON SOME COINS OF THE CASTELLANI COLLECTION is the title of a paper by M. Gaston L. Feuardent, first read before the American Numismatic and Archaeological Society of New York, subsequently printed in The American Journal of Numismatics, and finally appearing in pamphlet form as reprinted for that society. The discussion was originally published previous to the withdrawal of the Castellani collection from this country; yet it loses nothing of interest through one country's loss of those works to another, inasmuch as its purpose is that of embodying general conclusions on disputed questions relative to early coinage and medallic art, for which several of the coins and medals acquired by M. Castellani afford valuable illustration. The opinions introduced by M. Feuardent into his paper on the Castellani group of coins and medals—elsewhere noticed—are strengthened by a discussion read by that gentleman at a later meeting at Mott Memorial Hall, and since published under the title of "The Use and Nature of Roman Medallions." Certain theories of Mr. Herbert A. Grueber, author of the catalogue of "Roman Medallions in the British Museum," as communicated by him to M. Feuardent, are embraced in this paper. In opposition to the opinion of M. Cohen, that "the emission of Roman medallions was due to artists," these views are of extreme interest in their department. The belief of the former distinguished numismatist, which is briefly summed up in the statement that "medallions had an official origin, and were struck by order of the emperor," is herein set forth with what must be recognized as important evidence at least, although the number cannot be very large of those archaeologists who would feel themselves capable of affirming that the question is settled beyond a doubt on this ground.

THE RECENTLY PUBLISHED REPORT of "The Twenty-first Annual Meeting of the American Numismatic and Archaeological Society" represents a fairly prosperous condition of that body. There is shown a membership of upward of a hundred, with various signs interpreted to signify an increasing interest in subjects of archaeological study. In addition to reports of curator, librarian, and committees, and the annual address by the president of the society, Professor Charles E. Anthon, LL.D., several interesting discussions were presented on the occasion of that meeting. Of these the pamphlet includes an able paper entitled, "On some Frank Sepulchres of the Sixth, Seventh, and Eighth Centuries," communicated by M. Henry De Morgan, and another, which was presented by M. Feuardent, treats of "The Masculine-Feminine Demiurges of the Egyptians."

PAPERS READ BEFORE THE ELEVENTH AND TWELFTH ANNUAL CONVENTIONS OF THE AMERICAN INSTITUTE OF ARCHITECTS. This is a collection of discussions on various questions of important interest to the profession. The articles are illustrated and form a pamphlet which is published by A. Williams & Co., Boston. The topics discussed most fully are "Fire-proof Construction," "The Fire Question," "Heat and Ventilation," "Anti-Fire Construction," "Colonial Architecture," "Modern Church Architecture," "Sanitary Science," "The Plumbing in a First-class Boston House," "The Legal Responsibilities of Architects," and "The Reciprocal Duties of Architects and their Employers, especially in Relation to Public Buildings."

IN connection with the recent death of Baron Isidore Taylor, the Nestor of Parisian art circles, it is worthy of note that a complete set of his important and very rare work, "Voyages Pittoresques et Romanesques de l'Ancienne France," is for sale in this city. The work took more than half a century in its production; it was begun in 1820 in serial form, and was but recently finished. The set comprises 27 folio volumes, containing 5000 beautifully executed lithographic plates and vignettes, illustrating the scenery and antiquities of France, about half of which are architectural, the rest being devoted to the scenery, costume, armor, and antiquities. The copy we speak of, now in the possession of Mr. J. W. Bouton, formerly belonged to one of the artists engaged in the work. Being probably the only perfect set in this country, it will be a matter for regret if it be not purchased for one of our public libraries.

AMONG the curiosities in the literature of lace is a set of little volumes beautifully reprinted in fac-simile—black letter, parchment cover and all—from the originals published in Venice in the sixteenth century. Only one hundred sets have been struck off, and but one of these has come to this country. The volumes are crowded with illustrations showing scores of charming morceaux of lace, the originals of which are now only to be seen in museum collections.

#### THE MAGAZINES.

IN SCRIBNER'S MONTHLY FOR OCTOBER there are some notable illustrations. Among them is Fortuny's "Piping Shepherd," which, although a dainty bit of wood-engraving, in

Mr. Cole's favorite style, lacks the fine contrasts of light and shade which are to be found in the original. The form of "the tender yearling," for instance, is so vapory that it looks as if it might disappear from the picture at any moment. A stronger example of the same method of engraving is found in the portrait of Edison, which is remarkable for its effective imitation of the broad touches of the painter's brush; but in frankness we must say that the face looks less like flesh and blood than terra-cotta. The features of the young woman in Miss Oakey's contribution might have been modelled out of putty, so totally lacking are they in form and expression. More satisfactory is the cut "As Comfortable as Circumstances will Admit," and better still is the one entitled "Burning Woods." The horses in "Up-hill Work" evidently have no bones. We have never admired the new school of wood-engraving, of whose principles Scribner's Monthly has been so prominent an exponent; but we have respected the courage with which these principles have been maintained by the enterprising publishers of the magazine. From the number before us, however, we are forced to the conclusion that the editor himself has no convictions on the subject; for, in many instances, he has returned to the old style of line engraving. And the blocks cut after this fashion are, in our opinion, on the whole, the best in the number. Having taken this departure, the publishers, we should think, might now with propriety return permanently to the good old line engraving, in which their magazine has never been excelled.

## Correspondence.

### TO SUSPEND PLAQUES.

Editor of The Art Amateur:

SIR: I suppose there are regular wires made for suspending plaques and plates, but they cannot be found in this place. Can you tell me the best way to extemporize something of the kind?

SYLVIE, Auburn, N. Y.

ANSWER.—Take three dress-hooks, and put them at equal distances round the edge of the plate, the holes where the hooks are sewn being of course at the back. Pass strong twine through the two holes of each hook, crossing over from one side of the plate to the other several times. Fasten off very securely, leaving a loop to hang it by.

### HOW TO GILD TERRA-COTTA.

Editor of The Art Amateur:

SIR: Can you direct me how to gild a terra-cotta vase? Will the gilding be permanent?

S. P. B., Troy, N. Y.

ANSWER.—Rub the rim with pumice-stone; wash the surface with weak gum-water and apply gold leaf by the aid of a fine badger brush and a palette knife. Then burnish with an agate. The gilding will tarnish after a while, but can be revived by washing in vinegar.

### DESIGNS FOR PAINTING ON RED SATIN.

Editor of The Art Amateur:

SIR: What flowers would be suitable for me to paint on dark red satin?

ZETA, New York.

ANSWER.—A lady of taste and skill in satin painting answers your query as follows: Graceful undulating sprays of passion-flowers and leaves, or lilies, or corn-flowers, jasmine, acorns and leaves, honeysuckle, ivy, blackberries and leaves, white currants and leaves. Orange, leaves and blossoms, would be very effective, varying the tints of the fruit.

### SARAH BERNHARDT'S PORTRAIT.

Editor of The Art Amateur:

SIR: I have been so much pleased with your picture of "the divine Sarah" that I write to ask if any impressions have been printed on extra good paper, and if so, where they are to be obtained?

J. V. INGHAM, Philadelphia.

ANSWER.—There are no such impressions.

### AN IMPOSSIBLE CASE.

Editor of The Art Amateur:

SIR: How do artists who live in the country, who do not know when the great exhibitions are held, nor who are the managers, nor how to find out, contrive to sell their paintings?

M. L., Clinton, N. Y.

ANSWER.—It is presumable that an artist with the necessary ability to paint a picture worth buying will know enough to put himself in communication with those who deal in pictures.

### THE TANAGRA FIGURINES.

Editor of The Art Amateur:

SIR: Can you inform me through your paper where (in what periodical) I can find some description of the Tanagra figurines?

Very truly,

C. F. PHILLIPS, South Hanover, Mass.

ANSWER.—The only magazine notice we have seen on the subject is our own, which appeared in our July number. For fuller information you should get "Tanagra Figurines," published by Houghton, Osgood & Co., Boston.

## Notes and Hints.

COLOR BLINDNESS.—The results of examinations made in various parts of the world to this time, aggregating over 100,000, show that one male in about every twenty-five whites (four per cent) is color-blind in a greater or less degree. It would seem from a limited number of examinations of Jews by Cohn and Magnus in Breslau, that this race is more subject to color-blindness than Christians, and from some examinations by Dr. Swan M. Burnett, of Washington, of the negroes in the public schools of that city (3,050 in number), it appears that that race is less affected with color-blindness than the white race. The female sex is rarely affected—only about one in four hundred. As a rule the defect is congenital, though it is sometimes acquired through disease, and it is frequently hereditary. The importance of a true sense of color to railway and marine employes, where the lives of many persons depend on a proper discrimination between a red (danger) and a green (safety) signal is apparent, and it is evident that a law should be passed requiring an examination of such employes in respect to their color-sense. Dr. Jeffries has succeeded in having such a law passed by the Massachusetts legislature, and it is to be hoped, in the interest of humanity, that the matter will be pressed to the same result in all the States, or in our national Congress.—Scribner's Monthly.

TESTING MACHINE FOR FABRICS.—The custom of testing iron, wood, and other building materials, and testing wire, ropes, cables, etc., and using these tests as a measure of the commercial value of the materials, has proved to be so advantageous that the same idea is being applied to woven fabrics of all kinds. For testing the strength of fabrics, a new machine has been introduced, designed to report pulling strains from half a kilo up to 250 kilos. The machine consists of an upright standard, supporting a horizontal hollow beam of iron, containing scale levers with a brass weighing scale having a sliding weight and a graduated scale. Suspended from the weighing apparatus is a clamp lined with leather, and so arranged that when the end of the piece of fabric to be tested is clamped between the jaws the strains will be evenly balanced and distributed. Below this, on the base of the machine, is a roller controlled by a hand wheel, and round this the other end of the fabric is wrapped, when, on turning the wheel, the strains are applied, and by moving the weight on the scale-beam, so as to keep it continually balanced, a point is reached where the fabric is torn apart. This point shows the breaking strain of the material. The percentage of stretching before breaking may also be found in the same manner. If all fabrics were tested in such a machine, and the breaking point carefully noted and marked on the goods when offered for sale, data would be provided which would place the money value of the goods on an exact basis.—Scribner's Monthly.

A USE FOR EMPTY CIGAR-BOXES.—The uses to which empty cigar-boxes may be applied appear to be almost limitless; but one which we have recently learned is, we believe, entirely novel. By taking them apart, washing off the paper, and well oiling, one has four panels, which can be made into a pretty little lamp-screen, the wood being susceptible of a high polish, and possessing rich tints of color. First saw one fourth of the length into a pointed top, curving it gracefully to the centre; then give two coats of copal varnish. Dry thoroughly, and rub quite smooth with powdered pumice-stone and a wet cloth; rinse quite clean, dry, and again varnish. Repeat this until the surface is hard, perfectly solid, and smooth as glass. Make four holes in the two central panels and two in those at each end—one just below the commencement of the point, the other the same distance from the bottom; through these the ribbons are passed which hold the panels together. Next take some black glazed paper—plain gold—and a small piece of black velvet; arrange a centre-piece, an ornamental figure for the pointed top, and a border for the base, using some simple geometrical designs, with centres of the velvet, and the finer lines of the paper, or silhouette pictures answer well; but a still more artistic mode of ornamentation is by means of black enamel paint and gold bronze. Mark out the designs with a lead-pencil, then paint in the lighter parts with a very fine camel's-hair brush and thin black enamel, made by dissolving black sealing-wax in hot alcohol; next fill in the heavier parts, and when all the black is applied touch conspicuous parts with varnish, and while still sticky apply gold and colored bronze powders. The effect of this class of embellishment is very satisfactory, and any one who can draw a geometrical design, however simple, will be able to make a beautiful finish. After finishing all the panels, they must be united with ribbons passed through the holes and tied in bows. Cigar-boxes finished in this manner also make convenient toilet sets, such as glove and handkerchief-cases, wall-pockets, and paper-rack.

EFFECT OF THE ELECTRIC LIGHT ON COLOR.—Professor Cohn, of Breslau, has just made a series of experiments on a large number of persons in order to discover to what degree their perception of color was affected by the electric light. He ascertained that, as a rule, the sensation of yellow is sixty times more vivid when the object is seen by the electric light than when seen by daylight, while red is six times, and blue and green about twice as vivid.

Messrs. Abbott & Gibson, of Fifth Avenue, have a very handsome exhibit of ladies' walking and riding hats.

The Gothic Furnace, manufactured by Alexander M. Lesley, combines many improvements in heating, and is so arranged that either hard or soft coal or wood may be used.